

# THE MUSICAL MAGAZINE.

NO. LX.

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BOSTON, SATURDAY, APRIL 24, 1841.

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*Hints upon a Rational Method of Instruction for Teachers of Music generally, with special Application to the Piano Forte, by Conrad Berg.*

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

[Concluded from page 106.]

## § 7. *Choice of the Music.*

THE proper choice of music to be played by the pupil, is a matter of the first importance. It contributes so very materially to the correct and quick development of all his capacities, that the greatest care should be taken in it. But in this very matter the teacher has often to encounter the more difficulties the more seriously he has the benefit of his pupil at heart. The purchase of music is an expensive affair, and those compositions which are too exclusively conformed to the taste of a particular period, usually have, after a little time, no longer any value and are then not much better than waste paper.

Not all parents are able to purchase for their children all the music that is necessary for their instruction. It is desirable, that the teacher should provide himself with such works as are needed for instruction rather than for exhibition. Not that he should furnish himself with *all* the works necessary for instruction; in order to dimin-

ish the difficulty on the part of the scholar—a correct feeling will easily ascertain the proper limits; but it is better that the teacher should sometimes suffer a small sacrifice than that, for the want of a good piece of music he should slight a several months' course of instruction, or even sometimes entirely fail in it.

But *what music* should be selected? It again is a fault to select *exclusively* certain favorite authors, and to attempt in all cases to adapt these as a universal model. The wants of each individual scholar must determine what species is the best adapted to him.

*What developments are in general to be made?* The answer is, *musical apprehension, feeling, and facility of mechanism.*

*What is the most important point in musical apprehension?* Readiness in *reading, analyzing, and arranging.*

*What is the most important point in feeling?* *TIME*, unquestionably.

*What in mechanical facility?* *A dexterous use of the fingers, exclusively.*

In all music composed for the pianos we may distinguish two varieties: 1. *The musical*, by which I mean that species where the use of the fingers is less concerned than a *correct feeling*; 2. *The bravura species*, that is to say, the music in which, whether it be easy or difficult, there is less depending upon musical feeling than upon a dexterous fingering.

In these remarks, however, I will not say, that the two species are to be entirely separated. There are compositions where both are combined in the most beautiful harmony. An excellent example of this sort is found, for instance, in Hummel. Still, on an average, every composer approaches, at one time more and at another less, the one or the other species.

I should think that one would always select for scholars that species of music in which they most show their weakness, without *entirely* neglecting the other variety. But in that kind of music which is rather easy to him, it is a matter of course that he should make progress of his own accord without a great deal of foreign assistance, while in others he must necessarily be led to proficiency.

In the case of scholars, whose *perception of time* is imperfect, the teacher should especially choose music with an accompaniment, that is to say, if he himself plays an accompanying instrument. In the case of those who have a clumsy, heavy manner of playing, the *bravura* pieces are to be preferred. In the case of others who are in a

good condition as to time and the use of the fingers, but have no feeling, such compositions should be selected as require a decided, sharply defined expression.

Such a deficiency in feeling, moreover, shows itself in a great variety of ways, as e. g. a want of strength, of fire, of delicacy.

But care must always be taken here, that the scholar be nurtured and brought up with *genuine music*; and let not the teacher too easily indulge either the pupil himself or his parents in allowing him to be occupied with mere pieces of fashion or written only for the exhibition of dexterity of the fingers, and in striking of sounds, when such compositions have no musical merit, or are not at least intended only for some particular object.

§ 8. *Upon the application of what has been learned in public playing or in the domestic circle.*

Is music an art which one acquires simply for himself or also for the enjoyment of others? I should think that the very nature of the art of music would be sufficient to answer this question. If we regard the art as a gift from heaven, in which many can participate at the same time as well as a single individual, and indeed where the enjoyment of the individual is even increased by the consciousness of a general participation, we must consider music as an art to which society has the most perfect right; while the exclusive reservation of it to oneself ought to be regarded rather as a wrong. Moreover, who has not experienced how infinitely higher is the pleasure resulting from the practice of music when one can thereby communicate enjoyment to others, and how entirely diverse are the feelings excited, from what they are when one engages in the same performance alone.

Hence in a course of instruction care must be taken, that what is learned be rendered available also for others; and this is not so easy a matter as one might imagine. It is not enough, to have prepared oneself so far as respects the perfect possession of a piece of music in one's mind and fingers. This can often be done very well when one is alone, or only in the presence of his teacher; but the case becomes entirely changed whenever only a few hearers are present, because by this means the state of one's mind is rendered very far different from what he finds it to be when alone. To play with composure before hearers requires a very great amount of practice. And the best kind of practice is always such playing itself, and it is

hence especially to be recommended to the pupil to shun no situation where he can let what he has learned be heard; and it is to be recommended to the teacher to procure such situations as often as possible, and in order to do it in the most practicable manner it would be well for him to have public exercises.

It is very often the complaint of parents, that if they call upon their children to let them hear what little music they have learnt, in the presence of any company, they often are scarcely able to produce even a tolerable performance; nay, that they frequently are compelled to desist. The fault is then ascribed to an embarrassing paralyzing diffidence, without considering at all, that with a judicious course of instruction and a good preparation, the diffidence in question could do no injury, and must at last entirely disappear.

But what for the most part creates this diffidence? Frequently, it is true, the changed tone of the mind, but still more frequently a neglected musical education, the inability to help oneself readily in the case of a somewhat missed passage, and to play off in succession; uncertainty as to the conquering of difficulties; and an ambitious desire to appear brilliantly—from which arises the fear of not being able to satisfy the expectations that may have been raised; and other causes of the like nature. All this the teacher must know how to prevent, so far as it is possible for him to perceive and remove the weaknesses of his pupils.

§ 9. *The exhibition of the Reasons by which all these Precepts are sustained.*

As experience is the best instructress in our manner of life, so it is in art. Yet, experience must be combined with circumspection, and it must be well considered, whether a result accidentally found can lead us to one yet to be found. A course of instruction for many years directed to one individual point; the advantage of having had under my care a very considerable number of pupils; the results which I have been able to collect in the course of my public exercises, have helped me to prepare a method of teaching according to which I have thus far operated with certainty, and which is rather the product of individual facts of experience, connected into one whole, than a model which I at first had placed before me. Still I cheerfully admit, that the whole is yet susceptible of indefinite improvements and simplifications, and that, perhaps also, local circumstances or my relations to my fellow citizens may have shown me

many things in a very different light from what would have been the case under different circumstances. I therefore beg every one to take from my remarks that which suits his own case, without however at once to reject the rest without farther examination. I believe that most of it can be recommended with perfect confidence, since experience has shown me, that the development of the principal course of reasoning is and continues to be pretty nearly the same in every mind.

What then would be this course of reasoning, applied to practical instruction? Practical music, as the result of a quick apprehension and a dexterous use of the fingers, can be acquired with certainty and readiness only in this way. Every other art can be practised and promoted by reflection, or by other preparations, whether quick or slow in their operation; but here every thing depends upon the feeling of the moment, and it is the faculty alone of instantaneously and accurately expressing this feeling, that determines the less or the greater degree of skill. Accordingly, in a course of instruction, attention should be chiefly directed to the three following principal points:

1. *Ready and accurate perception.*

2. *A ready and certain striking of the notes*, the divesting of oneself of bad habits and the contracting of good ones.

3. *The expression of the whole with a perfect correct feeling.*

This would accordingly involve the three following points: 1. *Facility in reading*; 2. *Dexterity in striking and exercise*; 3. *Certainty and feeling in the performance*; in the latter, *the accurate measuring of time* is always to be regarded as a capital point. From these three particulars it is easy to deduce all the rest. The means for advancement in each particular I have already sufficiently exhibited, and it now remains only to make a few observations relative to the cultivation of the ear and to the improvement in mechanism.

#### § 10. *On Mechanism.*

It were to be wished, that, for the purpose of cultivating the ear, some knowledge of harmony might be connected with the requisite knowledge of all the keys. It contributes so very much to the apprehension, the analysis, and the performance of music, to be at least intimately acquainted with some principal chords and their inversions, that it would be well worth while to find out some instruction book for it which might be used in connection with elementary

instruction, without unduly incumbering and embarrassing it. Such subjects are the knowledge of the intervals, the triad, together with its inversions in major and minor mode; the dominant seventh, likewise with its inversions and with some of its necessary resolutions; then also the diminished seventh, which would form the same relation to the dominant seventh in the eyes of the scholar as the minor and major triad to each other. These distinctions would occasion the use of the upper and lower keys, and be adapted as well to the cultivation of the ear as to the acquisition of skill in the use of the fingers.

For the better promotion of this last object, there are a variety of means to be recommended, as, for example, the exercise of the scale with both hands in all the modes, broken chords, shakes and double shakes; and also the exercise of some particular figures—where it is necessary to unlearn certain faults in the holding of the hand and fingers, and to procure an improvement on these points.

There are a number of good piano schools which, for defects of this character, furnish a sufficient number of exercises and examples. But it is very difficult to bring these, no less than all rules generally, into application, and usually the zeal both of the teacher and of the scholar does not hold out on this point. I must repeat, therefore, let the teacher seriously examine himself and ascertain what is the real object of his wishes and his aim, and let him believe, that without a doubt the success of the scholar depends chiefly upon his own honest exertions.

Then let him sow his seed with unwavering confidence, and his toil, provided it be of the right kind, will be repaid by an abundant harvest.

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## BIOGRAPHY.

C. F. S. FASCH.

(Continued from p. 109.)

It happened in 1789, that in the house of one of Fasch's pupils, whose singing he often accompanied on the pianoforte, now and then some amateurs met for the enjoyment and practice of singing. Fasch composed for this little band several pieces in four, five and



six parts; the party increased in numbers, their meetings became regular; 1792, a saloon in the building of the academy was opened to them; the society adopted a constitution,—it was the *Berlin Academy of Singing* which became the model by which similar associations spread over all Germany, carrying along with them greater practical love for, and better conception of the more serious vocal music. This fact, in itself so gratifying, has yet a higher importance. These associations, risen from the small beginning of Fasch, with the musical festivals which have sprung from it, deliver unconsciously the art from the fetters, which formerly bound it to the presence and whims of courts, or to the restrictions of the church; it becomes *popular*, in a higher *artistic* meaning than it ever has been; and in future times, when this idea shall have become fact, our reformed church, also, will require a new church music, and may expect to realize it from that higher participation of the people in it, which is the hidden idea of our academies and musical festivals. Not merely richly rewarded virtuosos, submitting to the taste or want of taste of the court; not only hired choirs, languishing and suffering in the dust and cold of the streets,\*—now the voices of the people itself will sound the hallelujah of the people and church, and the saloons of the mighty will resound from it with greater dignity.

The humble founder, unconscious of this great end, lived henceforth only for his society; for them he gave up his lessons; to them he devoted his whole time, all his powers and his faithful services; for them he composed with the greatest zeal; their practice and performances he directed: nay, even their parts he copied, and his only yet all-sufficient reward, he found in their success. Now he had choirs for sixteen parts, and choirs of his own making; now the unmarried old man had found his substitute for home and family. He left them on the third of August, 1800, numbering more than a hundred members, all fondly attached to him in love and reverence.

His successor Zelter became his biographer. Fasch had given him, as he relates himself in the biography, three hundred dollars in trust, for the purpose of defraying the expense of engraving his mass in sixteen parts. This was done, but the work was not published, not even when loud and repeated calls for it were made

\* The author alludes to the choir of the free school attached to the church. It was formerly a general custom, and it is still in part, that these choirs sung motettos and other sacred compositions in the street, before the doors of the members of the congregation.—*Ed. Mus. Mag.*

and when a publisher in Berlin offered to have new plates engraved at his own expense, instead of those that had lain idle since thirty years, and had become out of fashion. Zelter has not better fulfilled his promise, to publish the other compositions of Fasch, and to this hour the public and musical literature are deprived of them, with the exception of some few fragments, which Reichardt published in his Magazine of art; among others, some parts of his mass in sixteen parts, but which have been remodeled afterwards by the composer. We have become acquainted with the more important works of this composer only from their performance in the Academy of singing, and from occasional perusals of the scores. From such insufficient knowledge, it is true, no strictly correct critical judgment could be formed, for this should be preceded by a long and intimate *intercourse* with the works of the composer. Yet we must attempt to give an idea of their spirit. This is the more due to the memory of the departed artist, since his biographer has entirely neglected it, and since his *name* must be an empty sound, a mere burden to the memory, if we have no conception of the peculiarities of his life and works, of the spirit, that distinguished him in art and life.

In judging of his works then, we must say, that they all belonged in their external destination and their internal spirit to his Academy, even the mass for sixteen parts; although it was composed before its organization, yet it was not understood, until brought out by the Academy. This is pronounced by the very course of his life, as we described it above, generally from the memoranda of his biographer. He was not possessed of one predominant idea, which, conquering every thing else, or without anything else, would have formed the whole contents of his life; he did not compose at the impulse of this idea and for it. External events and circumstances were required to call his works into life; first the religious celebration and church music at court, where his father officiated; then the appearance of that mass of Benevoli, then the social meetings at his pupils' house, and lastly and most decidedly, the Academy of Singing. What was made between these events Fasch destroyed, and thereby himself pronounced it only to have been exercise or attempt, not worthy to be preserved. Only what he had composed for the Academy, he meant to have preserved, and only the best of it published. For the Academy of Singing he wrote and thought; for it he had studied and acquired the mastership. The



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Academy was to him his inborn idea, which fashioned his whole life, and was cherished and refined through his whole life. Therefore every thing failed, and he *trifled*, until this object of his love and vigor, unanticipated by himself, came into existence. Then he had his calling, even as composer, then all his powers were active; devotion and deep feeling, circumspection and vigorous mastership, all were brought into play, even the theoretical speculations of his leisure hours. For the choir in his Academy, for the development of its voices he invented, what would benefit and cultivate them; he flattered them with soft, sweet solos; he liked to let a happy soprano or tenor shine in embellishments, in high, long-drawn notes and shakes; then again reinvigorating them and himself in correct, well-conducted chorus passages. He knew the character of sound and the limits of each individual voice, and how to make use to advantage of the rarer powers in his Academy. He lived entirely in it and felt himself at home there, as in his own body. Thus he confided to it all, that was in his heart; many strange modulations, in no manner justified by the meaning and sentiment of the text, he laid before it in the chorals; more than once he tried in it the tone *i*, projected by Euler (representing in relation to the fundamental note the mathematical proportion of 6-7), or he allowed, through a whole chorus two basses to go together in fifths, to test Chladny's opinion.

These facts show that he allowed foreign ideas to influence him in his compositions; this is still more decidedly conspicuous in his greatest work. We have already stated what led him to the composition of his mass in sixteen parts; it was not internal necessity, but external emulation with the old master. But if the modern composer had the advantage of the greater refinement of the art in melody and harmony, he had not the *right* of his predecessor. The music of the Roman Catholic Church had developed all its powers, in order to contend against the clear, deeply penetrating chorals of Luther's reformation, and it was necessary in this view, that it should cover itself by the greatest pomp of choruses heaped upon each other. When John Gabrieli, Virgilio, Mazocchi, Orazio Benevoli, and others wrote for 4, 8 and 12 choirs, they did it in *truth* in the idea of their church and time, it was their *true* expression. The protestant, more than five hundred years later, in an enlightened, sober time, and with the melodious tendencies of a

more highly developed art, had no other avocation for it, than to try his capacities. Therefore he has the false conceit, to consider his four choirs as four *parts*, the whole, as it were, the higher grades of a composition in four parts; while they rather ought to appear to him as four separate *masses*, operating now in conjunction, then in opposition; each of these masses having four proper parts like so many characteristic individualities. But who could have the power to carry on by the side of each other *sixteen* proper individual parts? We admire already Bach's powers in carrying out eight parts, and there are few who have a full conception of his genius.

We find therefore in each of Fasch's four choirs, *three* parts generally a mere accompaniment; but thus they fetter the melody of the four principal parts; they narrow and veil it but too often; his four parts (we mean choirs), do not correspond to the idea of four individual choir parts; they cannot do it. Again, when he introduces the sixteen parts separate in the fugue, the interest in the subject and the idea of the form of the fugue, even the material effect of the swelling mass is necessarily exhausted before the theme has been entered upon in the last or sixteenth part and the proper power of the fugue cannot develop itself under the burthen of so many parts. This work found therefore only admirers of its rich and artful execution, but it was not cherished, except in the Academy, which practised and enjoyed it with the master.

Now there exist hundreds of such associations, ready and desirous to perfect themselves by the practice of this exercise, by so many other beautiful, improving works of the master; a more universal cultivation among artists and amateurs promises not only more interest in them, but also more power of producing them. Is there nobody capable and willing to honor the worthy master, and to vindicate the rights of the public?

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#### PROCEEDINGS OF THE MUSICAL CONVENTION OF 1840.

[We published in our number of August 29, 1840, a summary report on the Convention which had just closed, and we republish it now more in detail by order of the publishing committee, for a more general circulation among the members of the Convention, and those interested in the improvement of our music. Ed.]

The Musical Convention met at the Odeon on the 19th of August, Col. Asa Barr in the chair, and E. B. Dearborn, Secretary. The following constitution, reported by a committee, raised for that purpose last year, was adopted :

Article 1. This association shall be called the NATIONAL MUSICAL CONVENTION.

Article 2. The object of the Convention shall be to consider the best methods of advancing the cause of music, and of promoting its general cultivation.

Article 3. The Convention shall meet annually in Boston, in the month of August, at such particular time and place as shall from time to time be determined.

Article 4. The officers of the Convention shall be a President, two Vice Presidents, two Secretaries, and a standing Committee of five persons, to be chosen at the first meeting of each annual session.

Article 5. The President shall preside at all meetings of the Convention, and perform such other duties as the proceedings of the Convention may require.

Article 6. The Vice Presidents shall assist the President in the performance of his duty, and supply his place when absent.

Article 7. The Secretaries shall keep a record of the doings of the Convention ; and, at the close of the session, deliver all papers belonging to such persons as this Constitution may provide, for their preservation. Also, the senior Secretary shall act as Treasurer.

Article 8. The standing committee shall prepare business for the action of the Convention, by presenting subjects for discussion and proposing any measures that the purposes of the Convention may require.

Article 9. At the close of each annual session, the Convention shall choose a committee of five persons, whose duty it shall be to receive the papers of the Convention from the Secretaries, and preserve the same, publish the proceedings if so directed by the Convention, and also make arrangements and issue the call for the next Convention.

Article 10. This Constitution may be altered by vote of the Convention at any meeting—notice having been given at a previous sitting.

On the report of a nominating committee, raised for the purpose, the following officers were elected for the current year :

<i>President,</i>	Col. Asa Barr, New Braintree.
<i>Vice Presidents,</i>	Geo. Hood, Philadelphia, J. C. Woodman, Boston.
<i>Secretaries,</i>	E. P. Dearborn, Boston, E. Valentine, Danvers.
<i>Standing Committees,</i>	Wm. C. Brown, Boston, W. Willey, Andover, N. G. Gould, Boston, Lowell Mason, Boston, H. E. Moore, East Cambridge.

A committee was chosen, which made and printed the roll of the Convention, and it was found to consist of the following members :

	<i>Gentlemen.</i>	<i>Ladies.</i>
From Maine,	24	3
New Hampshire,	41	7
Vermont,	8	
Massachusetts,	144	87
Rhode Island,	2	
Connecticut,	5	
New York,	11	
Pennsylvania,	2	
Maryland,	1	
District of Columbia,		1
Virginia,	3	
South Carolina,	1	
Georgia,		1
Illinois,	1	
Missouri,	1	
Lower Canada,	1	
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The following By-laws reported by a committee, chosen for the purpose, were adopted.

Article I. This Convention shall consist of all persons who have assembled agreeably to the call for this Convention, and reporting their names for the first four days of the session, not excluding members of previous classes or conventions.



Article 2. At the commencement of each session, the Secretary shall read the record of the preceding session.

Article 3. The Standing Committee shall appoint one or more members to open each debate.

Article 4. The first fifteen minutes of each session after the reading of the record, may be spent in hearing resolutions, questions, propositions, &c., from members, on such subjects as they may deem expedient to bring before the Convention; such questions, propositions, &c., without debate, shall, by the Convention, be received for discussion, handed to the standing committee, or laid on the table, as the Convention shall decide.

Article 5. No member shall be allowed to speak more than twice on the same subject, or more than ten minutes at a time, unless by vote of the Convention.

Article 6. Any member on rising to speak shall have his name announced by the President, or some other person.

Article 7. A quorum for doing business shall consist of fifty members; but subjects may be discussed by any number of members present.

The following questions, proposed by the standing committee were discussed and disposed of.

1. How can congregational singing be introduced to the best advantage?—warmly and fully discussed, and in the course of the discussion thus divided.

a. Is it desirable to introduce congregational singing? Decided in the affirmative, but the vote was reconsidered; the question again warmly discussed and finally indefinitely postponed.

b. What is the best method of introducing congregational singing? Not further discussed.

2. What is the relative importance of a correct and tasteful style of music, and a clear enunciation of words?—Discussed, and the subject referred to the committee on resolutions.

Mr. Warner read to the Convention his proposals for publishing a translation of Geoff. Weber's "Theory of Music," in four volumes, and this work was recommended to the Convention in the strongest terms by Lowell Mason and George J. Webb, as one not only useful but necessary to every teacher of music.

An instrumental concert of solo performances by Mr. Rakemann, on the piano forte, Mr. Schmidt on the violin, Messrs. Müller and

Webb on the organ, and Mr. Hach on the violoncello; exercises in glee and chorus singing, and evening concerts, prepared by the Boston Academy of Music for the teachers' class—as also a rehearsal of church music by the Handel and Haydn Society, were by invitation attended by the Convention.

Two lectures were given, one by Mr. Eliot, of Boston, on “the sources of gratification in music,” the other by Rev. Mr. Albro, of Cambridge, on “sacred music.”

The following resolutions were reported by a committee on resolutions, and adopted:

Resolved, That the greatly increasing number of members in the present Convention, above that of any former one, notwithstanding the extraordinary business and pecuniary embarrassments of the country, is clear proof of a settled and steadily increasing musical interest in the community.

Resolved, That each successive year of this musical anniversary has constantly strengthened our conviction of the great advantages which it is adapted to confer, both upon the individuals attending, and upon the musical interests of the country at large.

Resolved, That we deeply feel the importance of the maxim, “*Union is strength*,” and that we will suffer no cause but the most unyielding necessity, ever to violate it.

Resolved, That the extraordinary power of music over the human constitution, places it among the most effective of all the instruments that can be employed in controlling the springs of action, and in the formation of character, and that, consequently, every friend of his species, ought, in every possible way, to avail himself of its use.

Resolved, That inasmuch as the Bible makes it known to us to be the will of God, that sacred singing should constitute a holy service in our worship of Him, and inasmuch as this service cannot be properly rendered, except by the preparatory process of a disciplinary musical education, so it is manifestly the imperative duty of every christian to encourage the cultivation of vocal music.

Resolved, That it is the duty of teachers, to use their exertions to introduce music into all the schools in the country.

Resolved, That public lectures, by clergymen and others, be recommended as among the most effectual means of awakening an interest in the community for the general cultivation of music.

Resolved, That musical instruction in public schools, is highly

desirable ; and that the noble example of the city of Boston, in this respect, is worthy of universal imitation.

Resolved, That the effectiveness of the music of the church, is materially increased by the addition of instrumental accompaniment, and that, among the instruments to be employed for this purpose, the organ is the most suitable ; and this convention, therefore, recommends its general use.

Resolved, That musical newspapers, and other musical periodicals, furnish important facilities for advancement of the cause, and that, both on the ground of the intrinsic matter they contain, and the useful influence they exert, they are entitled to a liberal patronage.

Resolved, That it is entirely essential to the desired advancement of the cause of music, that a larger amount of the *intellectual* be brought in connection with the *practical* ; that in this respect there exists in our country, and even in our language, a deep and wide *chasm* ; that, instead, of those able and standard works, without which neither the individual can avail himself of the best qualifications, nor the art itself receive due justice, we have but an empty void, which leaves our best efforts comparatively without a guide, and our most toilsome endeavors, comparatively, unavailing.

Resolved, That we hail with a hearty welcome the prospective appearance of a work on the subject, which we are sure must do honor to the country which first brings it into an English dress ; a work which has already gone through three successive editions in Germany, and which has for several years past held a rank throughout continental Europe, unawarded to any other work of the kind—a work replete with matter, that cannot fail, both to raise the respectability of the art itself, and to confer the most material advantages upon every individual professor—we mean the work of Godfrey Weber, now in process of translation and preparation, by Mr. Warner, of this city.

Resolved, That the interest of the occasion, which is now closing, the common zeal, which it has awakened in the cause for which we are met, and the cordial feelings which it has naturally excited, make us love the place, and regret to leave it ; and that though we are compelled to separate, we still remember that we are brothers, and that our watchword shall still be, "*Onward.*"

The following committee was chosen on the last day in accordance to Article 9 of the Constitution, with instructions to publish the pro-

ceedings in such a manner as they may deem expedient :—H. Theodor Hach, Lowell Mason, George J. Webb, Marcus Colburn, Benjamin F. Edmands, all of Boston.

A collection to defray the expenses of printing and any other expenses, was taken up and the proceeds handed to the last named committee, and the Convention adjourned to the 19th of August, 1841.

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#### NATIONAL MUSICAL CONVENTION.

The next meeting of the National Musical Convention will be held in Boston, commencing August 19, 1841, at 11 o'clock A. M. at the Odeon, corner of Federal and Franklin streets, when it will be opened by religious services and a lecture from Rev. Mr. Peirce, of Brookline.

All teachers of music, leaders of choirs, and other practical musicians and amateurs are invited to attend and join the Convention.

The standing committee, during the recess, have made arrangements for another lecture on the subject of music to be delivered before the Convention.

All publishers of newspapers and other periodicals in the United States, who feel interested in the progress of the science of music, will confer a favor by giving this notice circulation.

H. THEODOR HACH,  
Chairman of the Standing Committee  
during the recess of the Convention.

*Boston, April 21, 1841.*

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#### BOSTON ACADEMY OF MUSIC.

##### TEACHERS' CLASS FOR 1841.

The annual course of instruction to Teachers of Vocal Music will commence on Tuesday, August 17th, at 10 o'clock, A. M.

Ladies and gentlemen who intend to join the class, are particularly desired to be present at the first meeting.

Tickets may be obtained at the bookstore of Messrs. Tappan & Dennet, No. 114 Washington street.

LUTHER S. CUSHING, *Sec'y. Boston Acad. of Music.*